



DEPARTMENT OF
MUSIC

Allison Balcetis

Saxophone

Roger Admiral

Piano

Monday, March 17, 2008
5pm Studio 2-7

Program

La Fusain Fuit La Gomme (2000)

Marie-Hélène Fournier
(b. 1963)

Ost Schatten (1992/99)

Etienne Rolin (b. 1952)

Jonction (1999)

François Rossé (b. 1945)

...sur un îlot de la rivière... (2006)

François Rossé (b. 1945)

Nout (1990)

Gérard Grisey (1946-1998)

Anubis

Program Notes

La Fusain Fuit La Gomme (The Charcoal Flees The Eraser) is oriented around the ideas of mobility/stability, sound/silence, and varying perception depending on the centre of the focus, whether near, far, or panoramic (Notes by Christophe Bois).

Marie-Hélène Fournier's piece is accompanied by a short text for the performer to use as inspiration written by saxophonist Serge Bertocchi, for whom the piece was written:

Hi, Charcoal! He's drawn something, but it's not quite right yet. The eraser comes along. Pretends not to notice anything. Then he casually starts rubbing out Charcoal's drawing. Charcoal starts to go over it again half-heartedly, just enough to fill in the gaps really, but after all he would like to make things clearer, and he's worried all the time that the eraser will catch up with him and turn him into a pile of dust. So he draws ever faster, and looks out for a quiet corner in which to take refuge from the marauding eraser. But actually, all that was more or less unintentional. The eraser was not out to be unpleasant, just wanted to clean the paper up a bit. Didn't want to be aggressive, no. There's no need to take on so, popping pills and ruining your health like that. Just doing my job, that's all.

Gérard Grisey is one of the few composers labeled "spectralist" and his two short works, *Nout* and *Anubis*, certainly support that. Originally written for contrabass

clarinet in 1983, Grisey transcribed them for bass or baritone saxophone in 1990. *Nout* is based on a vertical model of the harmonic series and the title alludes to the Egyptian goddess of the night. Portrayed as a beautiful woman enveloping the Earth, Nout protects the world from demons who lurk in the dark.

Anubis, on the other hand, is formed using a horizontal model of the harmonic series. Designed to depict a sinusoid wave, the phrases are often palindromes in terms of their note lengths, and the pitches ascend and descend in wave-like motions. The frequently repeated notes are manipulated with various fingerings to reveal different harmonics in the series. Anubis is the Egyptian god of the underworld and has two duties: to oversee the mummification process, and to escort the soul to the Scales of Justice where a person's heart is placed upon it to judge whether he has been bad or good.

François Rossé is a prolific composer with more than 400 works of various genres written. ...*sur un îlot de la rivière...* is one of many of his works to be inspired by Asian culture. Quoting (literally) a poem by Confucius called *Ode Kouan Kiu*. An approximate translation of the text:

*Longing for a person one can't have
Awake or asleep, thinking without end
The night progresses slowly
Tossing and turning, thinking of her*

The poem serves as an island of calm amidst a river of turmoil and stress. In the piece Rossé also quotes one of his most

famous works for saxophone, *Le Frêne Égaré*, and the Chinese traditional song, *Yu Lin Ling*. The text at the end of the piece is a Chinese reiteration of ...*sur un îlot de la rivière*...

Etienne Rolin's *Ost Schatten* translates to "Eastern Shadows" and refers to a visit the composer took to Berlin for a music and painting show. The experience of the Berlin wall being taken down was a poignant moment in Rolin's life which explains the German title.

Rolin states "... things that are most interesting are lurking in the shadows and are for artists to unveil. Not to show what is in the visible but to render visible things that do not at first catch the eye or the perception."

The form of the piece is very free and reflects Rolin's love of improvisation. His fluid incorporation of contemporary techniques reveal his own self-taught talents on the saxophone.

Commissioned by Philippe Portejoie and Frédérique Lagarde, *Jonction* is the second piece for this instrumentation (after *Silence For A Disturbed Yell*) for baritone saxophone and piano. If the first piece created a contrast between music of silence evolving into a quasi-theatrical paroxysm, this piece concentrates more on an active rapport between the two partners, without establishing the traditional hierarchy of saxophone accompanied by piano. Sometimes founded on the same acoustic plane, sometimes confronting each other in

autonomy, the two instruments fully live their organological nature (Notes by François Rossé).

Allison Balcetis is in the first year of her DMA studies at the University of Alberta. She holds a Bachelor's degree in music performance and education from Bowling Green State University (Ohio) and a Master's from the Conservatoire National de Region de Bordeaux.

Roger Admiral directs the contempo chamber music studies at the University of Alberta. He is also co-artistic director of Edmonton's Plexoos Ensemble.

